CATALOGUE

OF THE COLLECTION OF

MODERN PAINTINGS

ETC.,

FORMED BY THE LATE

MR. GEORGE WHITNEY

OF PHILADELPHIA,

AND TO BE SOLD, BY THE ORDER OF HIS EXECUTORS,

ON WEDNESDAY, THURSDAY AND FRIDAY,

DECEMBER 16TH, 17TH AND 18TH,

At half-past seven o'clock, P.M.,

AT

CHICKERING HALL,

5TH AVENUE, CORNER 18TH STREET.

THE COLLECTION WILL BE

ON EXHIBITION, DAY AND EVENING,

AT THE AMERICAN ART GALLERIES,

6 EAST 23D STREET (MADISON SQUARE SOUTH),

FROM TUESDAY, DECEMBER 8TH, UNTIL DATE OF SALE, INCLUSIVE (SUNDAYS EXCEPTED).

*** THE SALE WILL BE UNDER THE MANAGEMENT OF THE AMERICAN ART ASSOCIATION, ASSISTED BY MR. S. P. AVERY (AT THE REQUEST OF THE EXECUTORS), WHO WILL CHEERFULLY FURNISH FURTHER INFORMATION, AND ALSO ATTEND TO ORDERS TO PURCHASE FREE OF CHARGE.

MR. THOS. E. KIRBY

OF THE ABOVE ASSOCIATION WILL CONDUCT THE SALE.

NEW YORK.

1885.

LIST OF ARTISTS REPRESENTED

Aubert.
Bridges, F.
Bishop.
Brown, J. G.
Boughton.
Brun.
Becker, Q.
Bosch.
Belli.
Buhler.
Boser.
Breton.
Blanc.
Bouguereau.
Bockelman, N.
Castres.
Church, F. E.
Col.
Calverley.
Douw.
Dargelas.
Duverger.
Delort.
Detaille.
De Boucherville.
Dieffenbach.
Durand.
Frere, E.
Guy.
Gifford, S. R.
Geselschapp.
Gilardi.
Girard.
Goubie.
Holyoake.
Hunziger.
Hasenclever.
Hays.
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Hetzel.
Henry.
Hebert.
Jazet.
Johnson, E.
Jacque.
Kensett.
Kuwasseg.
Karger.
Knaus.
Lambdin, G. C.
Lemmens.
L'Eufant de Metz.
Lobrichon.
Leloir, L.
Landelle.
Meyer von Bremen.
Mole.
Moran, Thos.
Mosler.
Moreau.
Merle.
McEntee.
Orfei.
Paulsen.
Palmer, E. D.
Pascutti.
Rust.
Rivoire.
Richards, W. T.
Robinet.
Rudaux.
Smillie, Jas.
Smith, M.
Sorbi.
Saleutin.
Seigert.
Spencer.
Schreyer.
Sanchez-Perrier.
Sully.
Seignac.
Suydam.
Tait.
Ten Kate.
Unknown.
Vibert.
Viry.
Vautier.
Wood, G. B.
Wilcox.
Ward, C. C.
Weber.
Whittredge.

SPECIAL NOTICE.

Admission to Chickering Hall on nights of Sale will be by *Card only.* (*No Reserved Seats.*) These cards will be ready for distribution Thursday, December 10th. Application for them, by mail or otherwise, should be made to Miss Katharine Timpson, Secretary American Art Association, 6 East 23d Street (Madison Square, South).

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk on the morning following each session of the Sale between 9 and 2 o'clock, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Painting is not to be set aside on account of any error in the description. All are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he think fit.

THOMAS E. KIRBY, AUCTIONEER.

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Painter to the Court of the Grand Duke of Mecklenburg-Schwerin.

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CATALOGUE.

FIRST NIGHT'S SALE.

Wednesday, December 16, 1885—beginning at 7.30 P.M.

*** Measurements given are in inches, the first figures indicating the *width* of the canvas.

1

BRIDGES (FIDELIA)

Daisies and Clover (Water-color)

6 x 9

2

HOLYOAKE (W.)

Raspberries

11 x 8

3

BISHOP (AMY)

Girl Knitting

5 x 6

4

WOOD (G. B., JR.)

The Barn-yard

12 x 10—Dated 1868

5

SMILLIE (J. D.)

Landscape

8 x 5—Dated 1877

6

DOUW (GERARD) attributed to

Old Woman Reading

10 x 13

7

HUNZIGER (W.)

Grapes—One Cluster

14 x 16—Dated 1862

7a

SULLY (Thos.), dec'd

Curl Papers

15 x 18—Dated 1867

30

8

LAMBDIN (Geo. C.)

A Summer Study

24 x 18

55

9

RUST (J. H.)

Marine—Calm

13 x 8

37½

10

RIVOIRE (F.)

Flowers and Autumn Leaves (Water-color)

15 x 20—Dated 1869

45

11

UNKNOWN

Old Dutch Landscape

22 x 16

20

12

TAIT (A. F.)

Quail and Young

22 x 14

95

13

VIBERT (J. G.)

The Miser (Drawing)

5 x 6

55

14

LEMMENS (E.), dec'd

Chickens, etc.

10 x 8

50

15

TEN-KATE (H. F. C.)

Playing Gypsies (Water-color)

14 x 10

30

15*a*

BRIDGES (FIDELIA)

Birds, Grasses, etc.

6 drawings in one frame

2½ x 4¼

35

15*b*

BRIDGES (FIDELIA)

30 **Birds, Grasses, etc.** S. A. Boole

6 drawings in one frame

2½ x 4¼

16

GUY (S. J.)

175 **What's o'clock?** Thomas B. Clarke

9 x 12

17

BROWN (J. G.)

70 **At the Window** J. O. Bullock

14 x 18—Dated 1870

18

BOUGHTON (GEO. H.)

275 **Inconsolable** Thomas B. Clarke

6½ x 8½

19

FRÈRE (E.)

65 **Feeding Sister** (Water-color)

7 x 9—Dated 1865

20

RICHARDS (W. T.)

Fog on the Coast (Oil)

24 x 12—Dated 1865

21

VIBERT (J. G.)

The Grasshopper and the Ant (Water-color)

16 x 12—Dated 1875

22

WILCOX (W. H.)

Boats on the Alleghany

30 x 18

23

HASENCLEVER (F. P.), dec'd

Wine Testers—Copy

21 x 15

24

MEYER VON BREMEN (J. G.)

Morning Prayer (Water-color)

5 x 6½

25

AUBERT (JEAN)

Brittany Peasant Girl

14 x 17—Dated 1880

250

26

CASTRES (E.)

An Ambulance Corps, 1871

12 x 9—Dated 1871

530

Snowlandscape
Mrs. E. D. Bass

27

DARGELAS (H.)

Feeding Chickens

7 x 8

70

28

DUVERGER (T. E.)

Guess my Name?

12 x 9

180

29

KENSETT (J. F.), dec'd

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24 x 14

165

30

MOLE (J. H.)

The Gleaner's Rest (Water-color)

20 x 14—Dated 1857

31

MORAN (Thos.)

Autumn on the Wissahickon

20 x 24—Dated 1864

32

MOSLER (H.)

The Young Navigators (Water color)

15 x 20

33

PAULSEN (F.)

The Breakfast

18 x 22

34

HAYS (W. J.), dec'd

American Elk—Moonrise

26 x 17

35

RICHARDS (W. T.)

A Summer Afternoon (Oil)

20 x 24—Dated 1869

Lots from No. 36 to No. 60 are water-colors, by Wm. T. Richards, and were painted to the order of or selected by Mr. Whitney.

36

Sachuset Point, Newport, R. I.

13¼ x 8½—Dated 1875

This rocky point is three or four miles to the east of Newport. In stormy weather the great rollers from the Atlantic breaking on the ledges make a surf wilder than elsewhere on the neighboring shore.

37

Third Beach, Newport, R. I.

13 x 8½—Dated 1874

38

Off the Spar Buoy, Atlantic City, N. J.

13½ x 9—Dated 1873

A series of buoys marks the channel between the beach at Atlantic City and Brigantine Shoals. This is a favorite cruising-ground for pleasure boats.

39

Easton's Pond and First Beach, Newport, R. I.

13 x 8½—Dated 1874

40

Wharf at Inlet, Atlantic City, N. J.

13½ x 8½—Dated 1873

R. N. G. Murphy

41

Kettle Bottom Rock, Narragansett Bay

13½ x 8¼—Dated 1875

A solitary rock, not far from the shores of Conanicut Island, the haunt of sea-fowl.

J. E. Scott

42

Old Orchard, Newport, R. I.

13 x 8—Dated 1874 G. H. Douglas

The old apple orchards in the neighborhood of Newport are very picturesque. The long buffeting of sea winds has made trees gnarled and rugged.

43 Chas Pratt

Thunder-Storm, Atlantic City, N. J.

13½ x 8—Dated 1873

44

Boat-House Point, Newport, R. I.

13½ x 8½—Dated 1875 J. F. Sutton

45

High Tide, Brigantine Beach, N. J.

13½ x 8½ –Dated 1873

72

46

A Showery Afternoon

13¾ x 7½—Dated 1873

75

47

Tennyson's Lane, Farringford Park, Isle of Wight

13½ x 9½—Dated 1880

Farringford Park, Freshwater, Isle of Wight, is the summer home of the poet Tennyson. The mansion house is nowhere visible from the public ways. The farm buildings and the farm lands are very picturesque, and the farm lane which is called by the poet's name is a very characteristic bit of English rural scenery.

48

South-east Storm, Sachuset Point, Newport, R. I.

13½ x 8½—Dated 1875

85

49

Near Lily Pond, Newport, R. I.

13½ x 8½—Dated 1875

55

50 J. R. Clark

The Inlet, Atlantic City, N. J.

13½ x 8—Dated 1873

62½

Abescon and Brigantine beaches are separated by an arm of the sea. It is a safe anchorage and a harbor of refuge. This inlet runs through the wide salt meadows which lie between the beaches and the main land, and joining other water ways makes the thoroughfare a devious inland channel reaching from Barnegat Bay to Cape May.

51 J. F. Sutton

Marshes by the Sea

13½ x 8—Dated 1873

52 E. P. Warren

Early Spring

13 x 9—Dated 1875

80

53 T. H. Fuller

Morning, Atlantic City, N. J.

13½ x 8½—Dated 1873

85

54 W. R. Stone

Trees on the Sea-shore

6 x 7—Dated 1871

37½

55

The Thoroughfare, Atlantic City, N. J.

6 x 7—Dated 1871

30

J. F. Sutton

56

The Village of Ammagansett, L. I.

13½ x 7¾—Dated 1873

E. L. Ashuhen

77½

The village of Ammagansett, with its windmills and grass-grown streets, has a quaintness and charm which makes it unique among the sea-side villages of Long Island.

57

Gathering Water Lilies.

14 x 9—Dated 1877

F. A. Bullock

92½

58

A Sheltered Cove

14 x 9—Dated 1881

E. A. Keith

60

59

Gull Rock, Newport, R. I.

14 x 8¾—Dated 1876

E. S. Warren

77½

Though "The Cliff," at Newport, has been civilized to its very edge, the sea breaks as of old at its base and its surges are as wild as ever on the outlying ledges.

60

Twilight, New Jersey Coast

13½ x 8¼—Dated 1873

61

PALMER (E. D.)

"Good Morning"

Bas-relief in marble, mounted in a carved frame.

62

BRUN (C.)

The Chiffonier

10 x 14—Dated 1869

63

DELORT (C.)

The Horse Jockey

22 x 15—Dated 1874

64

FRÈRE (E.)

Child Singing (Water-color)

7 x 9—Dated 1869

65

GUY (S. J.)

The Young Jehu

12 x 9

285

O Hoyt

66

JAZET (P.)

The Rehearsal

13 x 10—Dated 1873

950

Brooklyn

67

KUWASSEG (C.), dec'd

Landscape in Holland—Morning

8 x 6

150

68

BECKER (Q.)

A Rabbi

16 x 21—Dated 1880

180

69

BOSCH

Far From Home

25 x 20—Dated 1864

485

70

BOUGHTON (Geo. H.)

The Dusty Road

13 x 16—Dated 1868

71

GIFFORD (S. R.), dec'd

Morning on the Hudson

30 x 14—Dated 1866

72

ROBINET (P.)

A Rocky Dell

(Source of the Vitznanerbac, Switzerland.)

25 x 20—Dated 1869

In the Paris Salon Exhibition, 1869

73

CHURCH (F. E.)

Sunrise, Catskill Mountains

40 x 27—Dated 1849

74

RICHARDS (W. T.)

Paradise, Newport (Water-color)

36 x 22—Dated 1876

In Philadelphia Centennial Exhibition, 1876

75

PASCUTTI (A.)

725 **The Rialto, Venice** W. P. Odell

31 x 24—Dated 1874

From Paris Salon of 1875

76

935 RICHARDS (W. T.)

The Wissahickon (Oil) Robbins Wallett

54 x 40—Dated 1872

SECOND NIGHT'S SALE.

Thursday, December 17,—beginning at 7.30 P.M.

77

HART (WM.)

Autumn Landscape

4 x 5—Dated 1874

78

LAMBDIN (GEO. C.)

Roses

8 x 10

79

SMITH (MARY)

Chickens

10 x 8

80

WOOD (G. B., JR.)

An Old Philadelphia Library

15 x 10

81

HUNZIGER (W.)

Grapes (3 clusters)

14 x 16—Dated 1862

80 C A Black

82

WARD (C. C.)

The Trained Monkey

4 x 5—Dated 1868

70 Bascom

83

MEYER VON BREMEN (J. G.)

Sleeping Children (Water-color)

3¼ x 3¼

210 Pinkard

84

BRIDGES (FIDELIA)

The Twelve Months (Water-colors)

6 x 8—Dated 1875

In twelve separate frames.

20, 15, 17½, 17½, 17½, 17½, 17½, 17½, 17½, 17½, 17½, 17½ 8 Pitman P Bridt

85

BROWN (J. G.)

Gathering Flowers

8 x 11—Dated 1867

52½ P N McMahon

86

BELLI (A.) E. W. Bass

115 **Boy with Candle** (Water-color)

9 x 12

87

RIVOIRE (F.)

70 **Flowers and Poppies** (Water-color)

15 x 20—Dated 1869 Jno S. White

88

LEMMENS (E.), dec'd

A Barn-yard A. Fairbanks

10 x 8

89

SORBI (R. A.)

150 **Street Scene in Florence**

11 x 14—Dated 1875 Geo. B. Rogers

90

BUHLER (ZUBER) M. McMahon

60 **The Pet Kitten** (Water-color)

16 x 20

91

RUST (J. H.) Mrs K. J. Purton

65 Marine—Breeze

13 x 8

92

RUDAUX (E. A.) E. P. Avery

110 Smitten

12 x 16—Dated 1871

93

WILCOX (W. H.) J. O. Bullock

87½ The Trysting Place

20 x 24—Dated 1869

94

SMILLIE (J. D.) Geo Mulligan

155 Causeway at Marblehead Neck (Water-color)

25 x 13

95

LAMBDIN (Geo. C.) J. O. Bullock

82½ Golden Summer

15 x 20—Dated 1864

96

HETZEL (Geo.)

Dead Game

28 x 20

Geo Mulligan

97

BOSER (F.)

The Broom Girl

17 x 24—Dated 1865

C H McMahon

98

RICHARDS (W. T.)

Spring (Oil)

14 x 18—Dated 1867

H. M. Johnson

99

RICHARDS (W. T.)

Summer (Oil)

14 x 18—Dated 1866

J. J. Platt

100

RICHARDS (W. T.)

Autumn (Oil)

14 x 18—Dated 1865

Geo Mulligan

101

RICHARDS (W. T.)

Winter (Oil)

14 x 18—Dated 1867

207½ Geo Mulligan

102

SUYDAM (J. A.), dec'd

Fog at Narragansett

24 x 12—Dated 1859

52½ J. B. Bullock

103

GUY (S. J.)

Inspiration

10 x 8—Dated 1866

260 Charles Duggan

104

GESELSCHAPP (E.)

Christmas Morning

12 x 15—Dated 1864

80 Geo Mulligan

105

VIRY (P.)

A Cavalier of the 16th Century

14 x 12—Dated 1873

360 Charles Duggan

106

DETAILLE (E.)

The Guard Mobile

5¾ x 4¾—Dated 1874

(Extract from a letter by the artist):

"Paris, June 26, 1874.

"Mr. S. P. Avery:—My small picture which you own is a souvenir of the war, and represents my own portrait in the uniform of a 'Mobile' during the siege of Paris. (Signed) Edouard Detaille."

107

KUWASSEG (C.), dec'd

Landscape in Holland—Evening

8 x 6

108

HENRY (E. L.)

The Old Westover Mansion, Va.

14 x 11—Dated 1869

109

FRÈRE (E.)

The Sentinel

8 x 10—Dated 1859

110

JOHNSON (E.)

The Culprit

10 x 12—Dated 1861

111

DUVERGER (T. E.)

The Punished Scholar

18 x 14

Lots from No. 112 to 136 are water-colors by Wm. T. Richards, and were painted to order of or selected by Mr. Whitney.

112

From the Old Fort, Conanicut, R. I.

14 x 9—Dated 1881

113

A Gray Day

13½ x 8½—Dated 1873

114

Cedars on the Beach, New Jersey

13½ x 8—Dated 1873

The sea, in its inroads on the beaches of New Jersey, has destroyed the woods of cedar and holly, which formerly grew to high-water mark in the vicinity of Atlantic City.

115

Near Farringford Park, Freshwater, Isle of Wight

13½ x 9½—Dated 1880

The neighborhood of Tennyson's house is everywhere beautiful. Noble downs shut it from the sea, and all the charm of English pastoral landscape can be found in its valleys and by its streams.

116

Yachts in Narragansett Bay

13 x 8¾—Dated 1875

117

High Hill, Conanicut Island, R. I.

13½ x 8½—Dated 1875

118

Islands in Narragansett Bay

14 x 9¾—Dated 1876

The foreground is a number of little islands called the "Dumplings," on the west side of the outer harbor of Newport. In the distance is Mt. Hope, the last stronghold of King Philip.

119

Sun and Cloud

8½ x 5—Dated 1872

120

50 Beach near Easthampton, L. I.

8½ x 5—Dated 1872

121

67½ A South-easter at Atlantic City, N. J.

13½ x 8—Dated 1873

122

77½ Morning—The Old Fort, Conanicut

13 x 8½—Dated 1874

123

100 Sunset, Bateman's Point, Newport

13½ x 8½—Dated 1875

124

90 Fort Cove, Conanicut Island

14 x 9—Dated 1881

One of the greatest charms of the landscape of Conanicut is the number of little coves, which give great variety and unexpected beauty to the coast.

125

65 The Road by the Sea

14 x 9—Dated 1882

126

Rough Point, Newport, R. I.

14 x 9—Dated 1875

127

Harvesting Sea-weed

14 x 9—Dated 1883

After every storm, great masses of sea-weed are left along the shores of New England. It is collected by the farmers as a valuable fertilizer. On the bright days succeeding a storm, picturesque ox teams with carts filled with the rich brown weed, may be found on every beach, or be seen slowly moving to the inland fields.

128

Mackerel Cove, Conanicut Island, R. I.

13½ x 8½—Dated 1875

The shores of this cove, or bay, are very varied, and perhaps nowhere else on the coast can so much wildness and beauty be found in so small a space.

129

Outside Ochre Point, Newport, R. I.

13 x 8½—Dated 1874

130

Windmill at Middleton, R. I.

13 x 7½—Dated 1874

131

Sunrise on the Beach

13½ x 8—Dated 1873

132

Woods and Meadows

11 x 13—Dated 1876

133

The South Shore, Newport, R. I.

13 x 8½—Dated 1874

134

Tennyson's Farm, Farringford Park, Isle of Wight

13½ x 9⅝

The farm belonging to Farringford Park has all the characteristics of an English farm. The quaint thatched cottages, the wheat and barley fields, and elms everywhere make pictures of themselves.

135

Gray Rock, Conanicut, R. I.

13½ x 9½—Dated 1882

136

PALMER (E. D.)

"June"

A life-size bust in marble, with pedestal, in B. W. carved and gilt.

137

VIBERT (J. G.)

A Theological Dispute

17 x 12

138

BOUGHTON (Geo. H.)

A Winter Twilight

22 x 14

139

KENSETT (J. F.), dec'd

Newport Harbor

24 x 14—Dated 1861

140

ORFEI

The Amateur of Coins

28 x 21—Dated 1875

141

WEBER (P.)

Sunset on the Susquehanna

34 x 23

142

JACQUE (C.)

875 Shepherd and Flock H. Johnston

27 x 17

From the celebrated collection of the late Baron Strousberger of Berlin.

143

COL (DAVID)

1000 The Hunter's Boast P. H. McMahon

31 x 24—Dated 1875

144

SALENTIN (H.)

225 The Christening Haggman

29 x 36—Dated 1863

145

KARGER (C.)

500 The Post House Brandon

35 x 24—Dated 1873

146

MOREAU (A.) Edward Kearney

750 A Fête in the Middle Ages

36 x 24—Dated 1876

147

GIFFORD (S. R.), dec'd

400 **Dana's Beach, Cape Ann** F. F. Sutton

40 x 21—Dated 1866

In Centennial Exhibition of Philadelphia, 1876.

148

SEIGERT (A.) J. C. Wemple

At the Convent Door 400

38 x 46—Dated 1868

149

RICHARDS (W. T.)

The Forest (Oil) 125 W. J. Waggoman

54 x 40—Dated 1868

In Paris Exposition Universelle, 1878.

150

BOUGHTON (Geo. H.) J. Raymond

Going to Seek his Fortune 425 Clayhorn

46 x 28

(Painted to order for S. P. Avery.)

151

BRETON (JULES)

The Departure for the Fields

39 x 25½—Dated 1873

(Painted to order for S. P. Avery.)

Edward S. Chapin

700

THIRD NIGHT'S SALE.

Friday evening, December 18,—beginning at 7.30 P. M.

30.00

152

HEBERT

Sunshine in the Forest

10 x 12

G. [illegible] Pete

153

HOLYOAKE (W.)

Strawberries

11 x 8

31.50

J. D. Bullock

154

DE BOUCHERVILLE (A.)

A Child's Head

3 x 4

21.50

Geo Mulligan

155

LAMBDIN (Geo. C.)

Roses

8 x 10

120 00

156

SPENCER (L. M.)

Oranges, Nuts, and Figs

12 x 9

40 00

157

SMITH (Mary)

Chickens

10 x 8

57 50

158

VIBERT (J. G.)

Tasting (Drawing)

6 x 9

97 50

159

BRIDGES (Fidelia)

Morning (Water-color)

10 x 14—Dated 1875

55.00

160

55.00 BRIDGES (FIDELIA) P. F. Collier

Evening (Water-color)

10 x 14—Dated 1875

161

DELORT (C.) E. H. Winterbridge

100.00 **Recruiting** (Pen and Ink)

10 x 7

162

LAMBDIN (GEO. C.) A. Hoyt

72.50 **In the Green-House**

10 x 13—Dated 1864

163

GILARDI R. Lehmann

175.00 **Connoisseurs of Engravings**

11 x 13—Dated 1879

164

330.00 SCHREYER (A.) A. Schreyer

A Wallachian Ride

7 x 8—Dated 1869

165

L'ENFANT DE METZ (L.)

105.00 **Singing Kite-Flyers** J. O. Bullock

9 x 13

166

RICHARDS (W. T.) W. R. Lord

405.00 **Breakers, Atlantic City** (Oil)

26 x 14—Dated 1871

167

LAMBDIN (Geo. C.) A. Hoyt

115.00 **Consecration, 1861**

18 x 24

168

MEYER VON BREMEN (J. G.) E. R. Harvey

360.00 **Grandmother's Pet** (Water-color)

4½ x 5½

169

DETAILLE (E.) Ely Bass

870.00 **Prussian Soldier** (Water-color)

9 x 12—Dated 1871

(Painted to order for S. P. Avery.)

170

GUY (S. J.) J. O Bullock

255.00 **Preparing for a Roast**

17 x 11—Dated 1870

171

BROWN (J. G.) H. R Short

130.00 **In Ambush**

20 x 27—Dated 1866-7

172

55.00 BLANC (Louis) E. P. Avery

Youth

9 x 12—Dated 1865

172a

55.00 BLANC (Louis) E. P. Avery

Old Age

9 x 12—Dated 1865

173

150.00 KENSETT (J. F.), dec'd J. S. White

Lily Pond, Newport

18 x 10

174

SANCHEZ-PERRIER (E.)

Woods of Fontainebleau

14 x 21—Dated 1880

205.00

175

LOBRICHON (T. M.)

A Letter for Papa

13 x 20

450.00

176

WHITTREDGE (W.)

A Trout Brook

15 x 23

125.00

177

SEIGNAC (P.)

The Washing Pool, Ecouen

18 x 13

315.00

178

WILCOX (W. H.)

Early Summer

30 x 22—Dated 1871

110.00

179

LELOIR (L.), dec'd

800.00 **The Martyr** W. L. Norman

20 x 14—Dated 1877

180

580.00 GUY (S. J.) Elliott

Making a Train

23 x 17—Dated 1867

181

Geo. Mulligan

DIEFFENBACH (H. K.)

70.00 **Gathering Wild-Flowers**

14 x 18—Dated 1867

182

Matlock

SUYDAM (J. A.), dec'd

155.00 **The New London Light-house**

30 x 18—Dated 1863

183

RICHARDS (W. T.)

450.00 J. P. Avery

Sand Hills, Atlantic City (Water-color)

36 x 22—Dated 1876

The sand-hills, built of blown sand from the beach, on many parts of the New Jersey coast, are covered by patches of grass, bushes, stunted trees, and wild vines; with ribbed sand, like the ripples of water, drifted among them. It seems "a waste land where no one comes or hath come since the making of the world."

184

PALMER (E. D.) J. Strauss

200.00

Mercy (Bas-relief in Marble)

(Mounted upon a carved B. W. easel-pedestal)

185

CALVERLEY (C.)

Lily of the Valley (Bas-relief in Marble, framed)

105.00 A. J. Lodge

186

CALVERLEY (C.) A. J. Lodge

105.00 **Dawn** (Bas-relief in Marble, framed)

Lots from No. 188 to No. 212 are water-colors, by Wm. T. Richards, and were painted to order of or selected by Mr. Whitney.

187

Gale off Rough Point, Newport, R. I.

13 x 8½—Dated 1875

65 00 S. P. Avery

188

Near Mouth of the Saco River, Maine

13 x 8—Dated 1873

90.00 G. Lansing

189

Oyster Boats on the Inlet, Atlantic City, N. J.

13¾ x 8—Dated 1873

75.00 S. P. Avery

190

Coffin's Beach, Cape Ann, Mass.

14 x 9—Dated 1873

85.00 Elliott

191

Appledore, Isle of Shoals, N. H.

13¾ x 7½—Dated 1873

80.00 S. P. Avery

192

An April Day

13¼ x 8¼—Dated 1875

65.00 S. P. Avery

193

A Picnic—Second Beach, Newport, R. I.

14 x 9½—Dated 1876

90-00 Elliott

194

Sand Dunes—A Coming Storm

13⅜ x 8—Dated 1873

65 00 S. T. Ayer

195

High Water—Gull Rock, Newport, R. I.

13 x 7½—Dated 1874

90.00 S. H. Kauffman

196

Passing Clouds

8½ x 4¾—Dated 1873

40 00 E. H. Outerbridge

197

Twilight on the Beach

8½ x 4¾—Dated 1870

40.00 R. Mauchly

198

Ochre Point, Newport, R. I.

13¾ x 9¾—Dated 1876

105 00 S Stern

Ochre Point has been much changed, but nowhere on the coast at Newport is the sea view finer or in rough weather the breakers more impressive.

199

Kreishem Creek, Germantown, Pa.

100 00

11 x 13—Dated 1878

A wild, rocky stream, now included in Fairmount Park, Phila.

200

Gooseberry Island, South Shore, Newport, R. I.

95.00

13½ x 8½—Dated 1875

201

The Shores of Narragansett Bay

90.00

14 x 9—Dated 1882

202

A Study of Cedar Trees

50.00

13½ x 7½—Dated 1873

203

Purgatory, Newport, R. I.

75.00

10 x 13½—Dated 1876

204

"The Beached Margent of the Sea"

70.00

13 x 8½—Dated 1876

205

The End of the Cliff, Newport, R. I.

13¼ x 8¼—Dated 1874

85.00 A. Rockler

206

An Autumn Day on the New England Coast

14 x 8¾—Dated 1876

Mallock

110.00

207

The Light-house, Atlantic City, N. J.

13 x 8—Dated 1873

S P Avery

100.00

208

Spouting Rock, Newport, R. I.

0 x 13½—Dated 1877

E L Ohnenhem

95.00

209

A Breezy Day—Atlantic City, N. J.

14⅛ x 8⅛—Dated 1873

P Brett

125.00

210

The Cliffs of Conanicut Island, R. I.

13⅛ x 8⅛—Dated 1882

E L Ohnenhem

115.00

211

110.00 Bateman's Point, Newport, R. I.

13 x 8¼—Dated 1874 E. R. Warren

212

2500.00 KNAUS (L.)

The City Girl Eli Bass

8 x 10—Dated 1877

(Painted to order for S. P. Avery.)

213

935.00 GIRARD (FIRMIN) E. J. Chapin

Autumn Flowers

8 x 11—Dated 1875

214

610.00 LANDELLE (C.) Clapham

Going to the Sepulchre

14 x 24

215

795.00 MERLE (H.), dec'd Richard To

The Good Sister

18 x 14

216

BOUGUEREAU (W. A.)

Before the Bath

20 x 24

217

WEBER (P.)

Loch Katrine

30 x 19

218

DURAND (A. B.)

Scene in the White Mountains

36 x 23—Dated 1858

219

HETZEL (Geo.)

View on Courtney's Run

40 x 30—Dated 1867

220

RICHARDS (W. T.)

The Bouquet Valley, Adirondacks (Oil)

40 x 25—Dated 1866

221

GOUBIE (J. R.)

2225.00 **At the Farm** L. Stern

39 x 25—Dated 1875

222

McENTEE (J.) J. Phoenix

950.00 **"The Melancholy Days have Come"**

54 x 30—Dated 1865

In the Paris Universal Exhibition, 1867, and Philadelphia Centennial Exhibition, 1876.

223

BOUGHTON (Geo. H.) Clayton

3175.00 **The March of Miles Standish**

48 x 24—Dated 1869

In Royal Academy Exhibition, 1869.

(Painted to order for S. P. Avery.)

(*From the London Times, June* 11, 1869.)

"Mr. Boughton, with other advantages of French study, has brought away this of painting subjects unstagily and unaffectedly, with a right and refined sense of pictorial effect. No. 223—'The March of Miles Standish'—shows the knot of Puritan immigrants cautiously marching up the unknown country at the heels of their Indian guide. The soft, stealthy, moccasin-shod tread of the red skin is well contrasted with the heavier, more resolute pace of the white man—

"'Standish the stalwart it was—with eight of his valorous army,
Led by their guide, by Hobomok, friend of the white men,
Northward marching to quell the sudden revolt of the savage,
Giants they seemed in the mist, or the mighty men of King David.'"

—(Longfellow.)

224

1250.00 RICHARDS (W. T.) L Phoenix

Land's End, Cornwall, England (Oil)

60 x 40—Dated 1880

225

1550.00 BOCKELMANN (CHRISTIAN L.) F Layton

The Broken Bank

52 x 38—Dated 1877

In Paris Universal Exhibition, 1878.

226

Elliott

2810.00 JOHNSON (E.)

The Old Stage Coach

60 x 35—Dated 1871

(Painted to order for S. P. Avery.)

227

5150.00 VAUTIER (B.) L Phoenix

The Annual Dinner

54 x 31—Dated 1871

In Paris Universal Exhibition, 1878, and for which the artist was awarded a first class medal, and was decorated.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOS. E. KIRBY,
AUCTIONEER.